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The UNIVERSITY of PENNSYLVANIA
LIBRARY CHRONICLE

*Issued four times a year
by and for the Friends
of the Library of the
University*

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EDITOR

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Vol 9 No 3

December 1941



RECENT GIFTS AND PURCHASES

Among other gifts recently received from Dr. Charles W. Burr it is a pleasure to make special mention of three which he acquired for us from the world-famous library of A. Edward Newton; they are particularly valued, not only because of their intrinsic value, which indeed is great, but because of the "association" interest which links them to both of these good friends.

One of these treasures is an exceptionally fine copy of William Blake's engraving of "Chaucers Canterbury Pilgrims." ("Painted in Fresco by William Blake & by him Engraved & Published October 8, 1810. Ye gon to Canterbury God mote you spede.") This calls to mind the delightful evening, five years ago, when Dr. Newton exhibited here many items from his Blake collection (including the "Canterbury Pilgrims") and talked so charmingly concerning them at a meeting of the Friends.

Another is a splendid copy of the first English edition (London, 1619) of Bacon's *Wisedome of the Ancients*. *Written in Latine by the Right Honourable Sir Francis Bacon, Knight, - - - . Done into English by Sir Arthur Gorges, Knight.* This is handsomely bound in blue levant morocco, "inlaid with interlacing scrolls of red and white morocco, gilt edges, by Rivière."

The third item is a copy of Gabriel Naudé's *Instructions concerning Erecting of a Library*. - - - - *Now Interpreted by Jo. Evelyn, Esquire.* (London, 1661.) From this early treatise on library science (first published in French, in 1627, *Advis pour dresser une bibliothèque*) we quote a few extracts

in which may be recognized the beginnings of some of our more modern library methods:

It shall be very requisite to make two *Catalogues* of all the Books contained in the Library, in one whereof they should be so precisely dispos'd according to their several *Matters* and *Faculties*, that one may see & know in the twinkling of an eye, all the Authors which do meet there upon the first subject that shall come into ones head; and in the other, they should be faithfully ranged and reduced under an *Alphabetical* order of their *Authours*, as well to avoid the buying of them twice,¹ as to know what are wanting, and satisfie a number of persons that are sometimes curious of reading all the works of certain Authours in particular. Which being thus established, the advantage to be gained is in my opinion extreemly important; be it in respect to the particular profit which the *Owner* and *Bibliothecary* may thereby receive, or in regard of the renown to be acquired by their communication with every body; that we may not be like to those avaritious persons, who take no felicity in their riches; or to that malicious Serpent, who suffered none to approach and gather the fruits of the Garden of *Hesperides*; especially considering, that there is nothing estimable, but as it becomes profitable and useful.² - - - -

However, since it were unreasonable to profane that indiscreetly which should be managed with judgement, we ought to observe; that seeing all Libraries cannot continually be so open as the *Ambrosian*;³ it were yet at least wise permitted, that whoever had occasion for it, should have free accesse to the *Bibliothecary*, who should introduce him

¹ This evidence that even the seventeenth-century "bibliothecary" had to guard against unintentional duplication may seem to discredit the legendary tales concerning modern librarians, alleged to have known every book in the collections under their charge.

² The idea that a library should be *useful* is not, then, exclusively a nineteenth or twentieth-century idea; as witnesses also John Dury, an English librarian who wrote in 1650: "A fair Librarie is not onely an ornament and credit to the place where it is, but an useful commoditie by it self to the publick."

³ The famous library in Milan, founded by Cardinal Borromeo in 1609, one of the earliest libraries to which public access was freely given.

with the least delay or difficulty;⁴ secondly, that those which were altogether strangers, and all others which had use onely of some passages, might search and extract out of all printed Books, whatever they stood in need of: thirdly, that persons of merit and knowledge might be indulged to carry some few ordinary Books to their own Lodgings, nevertheless yet with these cautions, that it should not be for above a fortnight or three weeks at most, and that the *Library-keeper* be careful to register in a Book destin'd for this purpose, and divided by Letters Alphabetically, whatsoever is so lent out to one or other, together with the date of the day, the form of the Volume, and the place and year of its impression; and all this to be subscribed by the Borrower, this to be cancel'd when the Book is returned, and the day of its reddition put in the margent, thereby to see how long it has been kept; and that such as shall have merited by their diligence and care in conserving of Books, may have others the more readily lent to them.

From Dr. Burr has come also a copy of the first edition (London, 1625) of Bacon's *Apophthegmes New and Old*, and a three-volume edition of Aristotle's works, published in Venice in 1553.

From Dr. John A. Stevenson has come a very useful addition to our resources in a collection of 112 volumes of general literature.

Through the continued generosity of Mrs. Lea F. Singer we have been able to make several important additions to the Godfrey F. Singer Memorial collection of eighteenth-century literature: first editions of Smollett's *Adventures of Roderick Random*, of Johnson's *Rambler*, and of Goldsmith's *The Bee*.

A recent purchase which opens up a comparatively new field for the Library is a collection of nearly a hundred English

⁴ Here, again, we follow seventeenth-century precedent. Our door stands always open, to Faculty, Students, Friends of the Library, and to "those which are altogether strangers."

broadside ballads, principally of the latter half of the seventeenth century. The broadsides were indeed a crude form of literature, but they are of interest to students of our literary backgrounds and development, and also to students of history, both political and social, for the light which they throw on the state of popular feeling on controversial issues. In a later issue of the *Chronicle* we shall print a description of this collection by Dr. John C. Mendenhall. Our holdings in seventeenth-century English literature have been greatly strengthened also by purchase from the Huntington Library of photostat copies of more than fifty scarce books, thus making available at slight cost works which otherwise would be obtainable only at prohibitive cost, if at all.

From Mrs. S. W. Ffoulkes has come a gift of 93 volumes, mostly English, Scottish, and Welsh histories of the 17th and 18th centuries.

Grateful acknowledgment is made of receipt of a most welcome addition to the Library's funds for the purchase of books, a gift of \$500 from Mrs. William Fitler.

WEIR MITCHELL CORRESPONDENCE

We have been fortunate in enriching our manuscript resources with some highly interesting correspondence between S. Weir Mitchell and several other American men of letters. The collection includes 23 letters from William Dean Howells to Mitchell and 15 from Mitchell to Howells, and smaller numbers from James Russell Lowell, John Greenleaf Whittier, Richard Watson Gilder, and others. This acquisition is a valuable supplement to the original manuscripts of *Hugh Wynne*, *Constance Trescot*, *Westways*, and others of his books, which Mitchell himself presented to the Library.

In February, to commemorate the anniversary of Mitchell's birth (February 15, 1829), we shall have in the Library an

exhibition of some of his literary manuscripts, the correspondence, and other material relating to him. Not much of the recently acquired correspondence should be published unless carefully studied and used in connection with other material, but we print here, to accompany the coming exhibit, a few commendations of Mitchell's work, of a general nature.

William Dean Howells, then editor of the *Atlantic Monthly*, wrote, November 3, 1872: "I accept 'Miss Helen'—as I think we had better call the story—with pleasure, though I don't think it's so good as some of your psycho-physiological things, at which, by the way, I wish you would try your hand again for us. I am always so glad to have your writing in the magazine that I wish I might have your *name* also." ["Miss Helen" appeared in the *Atlantic Monthly* of August, 1873, with authorship ascribed only to "W.M." The "Atlantic Index, 1857-1888" attributes to Mitchell five previous contributions, all published anonymously, between 1866 and 1870. All were of a "psycho-physiological" nature; among them was the *Autobiography of a Quack*. A letter from Mitchell to Howells, October 26, 1872, reveals that "Miss Helen" he had entitled "Cherry Neck," but had suggested also "certain alias titles to give you a freedom of choice." At that time, this letter reveals, Mitchell and Howells had never met.]

December 19, 1883, Howells wrote: "I don't know why you should think yourself a subject for any one's oblivion, mine least of all, for wasn't I your earliest and most devoted editor? - - - I have been waiting for the arrival of the book you spoke of sending but it hasn't come. If it's your poems; I am glad beforehand, for I like every line of yours that I've seen."

In 1886 Mitchell published the novel *Roland Blake*. "I write to thank you for your novel after reading it—a risk I

do not generally take," wrote Lowell. "I found it very interesting. It is fresh and vivid, the characters clean cut and varied, and you have succeeded in laying hold of a new variety of villain which is refreshing."

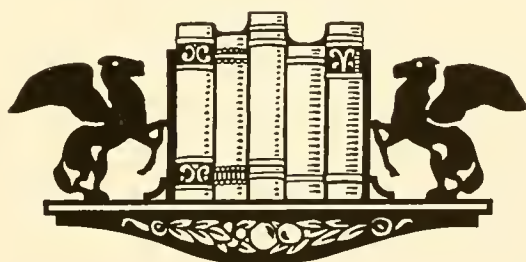
From Whittier, in 1889, came an acknowledgment of a volume of poems, presumably *Cup of Youth and Other Poems*, which Mitchell had just published. "I have just returned and have only had time to read too hastily thy beautiful book. If there had been any doubt (I certainly had none) of thy true poetic genius, this little volume, will remove it. I heartily thank thee for kindly sending it, and congratulate thee upon its excellence."

A typewritten letter of April, 1905, signed by Richard Watson Gilder, editor of *Century Magazine*, says: "You know how much I care for your poems. I rank them very high indeed, and in that I am not singular, for the best appreciators of poetry in this country have the same opinion of them." Then the critic becomes submerged in the publisher. "As to prices, that is, from a purely business point of view, our publishers are not favorable to high prices for poetry unless it should come from some extremely popular source, like Longfellow or Tennyson, where the mere announcement is a business asset. - - - They would say, probably, that a story by Weir Mitchell is assuredly marketable; a poem by Weir Mitchell has not the same marketable value in book form." After this friendly warning, and more to the same effect, the letter ends: "I have not seen any of the new poems of yours, but I dearly hope that we can print some of your poetry next year."

James Lane Allen wrote in 1910: "Considering what you say in regard to mid-February and your eightieth birthday, I venture to write down here some lines of Dr. Holmes—as my offering to you:

“At sixty-two life has begun;
At seventy-three begins once more;
Fly swifter as thou near’st the sun
And brighter shine at eighty-four.
At ninety-five shouldst thou arrive,
Still wait on God and work and thrive!”


But a letter from Howells in 1913 contains a suggestion that both his life and Mitchell’s were running out. Less than two months before Mitchell’s death Howells wrote: “I too lament that we do not meet; you are the only contemporary left whom I could talk with.”





FRANKLIN'S BIRTHDAY IN 1805

From a stray number of the *Columbian Centinel* of January 19, 1805, we print the following account of the way in which Franklin's birthday was celebrated in Boston in 1805 by an association of printers.

THE "*Boston Franklin Association*," held their 4th Anniversary of the Birth-Day of their Patron, on Thursday last, Jan. 17th, at *Julien's*—and, with a number of invited guests, partook of a sumptuous and social festival. The regular toasts, on this occasion, were as follow.  The words, in *italic*, are *technical*.

Toasts.

1. The Day! the birth-day of FRANKLIN!—When NATURE had *set* his *character*, she finished one of her greatest *works* of human excellence:—In looking at the *proofs* of his worth, we scarcely perceive a *hair-space* of *error*!

2. The United States of America!—The *stone* on which was *imposed* the first *correct form* of a free government:—May it never be broken by the *unsteady pulls* of *irregular workmen*!

3. Massachusetts!—The oldest *type* in the American *font*;—not the worse for *wear*:—She has *imprinted* upon the *page* of FAME, many of the *fairest* and most *ornamental characters*!

4. The Constitution of the United States—May it never be impaired by bad *masters*;—but ever continue the *head-line* to political happiness!

5. Party Politics—As they will no more *stand together* than *diamond* and 20-line *pica*, we *lay* them in the *old stone*; and prefer *setting* from one *perfect font* of harmony!

6. WASHINGTON!—His *height*, his *breadth*, and his *impression*—*stood*, *filled*, and *headed*, every thing majestic, noble, and good!

7. FAUST—Who was *locked-up* by SUPERSTITION as a *devil*; for having discovered the “art of all arts.”

8. Literature, Arts, and Sciences.—Their *impression* would soon be made upon the *sand-banks* of ignorance, and instantly *washed* away by the *whelming waters* of barbarism; did not the *press* exist, to give them protection, life, and *circulation*.

9. Commerce and Agriculture.—They are *improved* and *revised* by the Art of Printing: When the *press* shall *stop*, not a breeze will move, nor a wave roll; not a blade will *shoot*, nor a *flower* flourish.

10. Our Revolutionary Heroes.—Their glorious deeds are carefully *wet down* in the *trough* of memory; and are *ready* for the *press* of acknowledgment, and the *type* of immortality!

11. Our Countrymen—captives in Tripoli.—May the *balls* of our gallant tars soon release them from the *weights* of slavery;—place the Bashaw at the *devil's-tail*, and his myrmidons under the *platten* of justice.

12. Those of our brave Officers and Seamen, who *fell* in the attacks on Tripoli.—We will strew their graves with our choicest *flowers*, and *wet* their memory with tears of affection and regret.

“By fairy hands their knell is wrung,
By *forms* unseen their dirge is sung;
There HONOR bends—a pilgrim grey—
To kiss the wave that wraps their clay;
While FREEDOM stands in deep despair,
And drops the tears of anguish there.”

13. The Fair-Sex—An *improved edition*, with a neat *frontispiece*—*hot-pressed* in *sheets*, and handsomely *bound*!


14. Typographical Associations—May they *pull* together to *raise* the credit of the profession;—*copy* from friendship and charity—and meet their reward in happiness and gratitude.

15. Master Printers—If they study their own interest, they will never encourage the *wrong-pulls*, *mackles*, and *batterings* of *irregulars*!

16. Irregular Workmen—Like *raw pelts*, they require the application of the foot!!!

17. The Old-World—Their *forms* are in *pi*:—May PEACE and JUSTICE early *assort* and *distribute* them, for the well-being and happiness of mankind.

18. The New-Year.—May we profit by a *revision* of our *works* in the old year, and need no *correction* during the new.

 The following ODE, written for the occasion, was introduced after the first toast:—

Ode

For *January* 17, 1805.

HARK!—what sounds are those we hear,
Thrilling, melting, thro' each sphere?
Heaven and Earth enraptur'd, lists!—
In FRANKLIN'S praise they pour along,
Echo repeats, the notes prolong!—
'Tis from yon Gods the music floats—
LOVE and FRIENDSHIP swell their throats!
We will join the jocund glee,
And *their* chorus *ours* shall be—

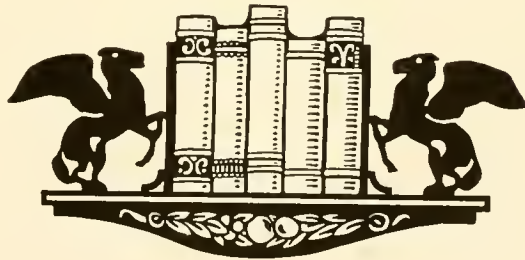
Hence, dull CARE! and TOIL, away!
'Tis Great FRANKLIN'S natal day!—
As a band of brothers, we
Hail THE DAY!—our JUBILEE!

In *technic*, numbers, shout and sing,
Winter has more charms than *Spring*!
FAME, proclaim it thro' all worlds!—
The *fairest Flower* that ever spread,
Was *rais'd*—this day!—from *Winter's bed*!—
SCIENCE call'd the *Flower* her own,
TRUTH and FREEDOM call'd it—SUN!—
Hail, *Flower of Flowers*!—the Pride of Truth,
Of Science, Freedom, Age and Youth!

Hence, dull care! &c.

The goblet fill with sparkling wine,
Bid LOVE and FRIENDSHIP here combine:—
Hand in hand, together rise!—
And, while libations pass around,
And ev'ry heart with JOY is found,
And, while we chaunt the festive lay,
With GRATITUDE repeat, and say,
FRANKLIN!—*thy MEMORY'S in our breast,*
It warms, invig'rates—and we're blest!

Hence, dull care! &c.





THREE EARLY MILTON EDITIONS

By THOMAS P. HAVILAND

It becomes constantly more apparent as research progresses, that John Milton was well known and considerably esteemed in colonial America. If libraries of Royalist Virginia offered here and there a copy of *Eikon Basilike*, "the King's Book," inventories of Puritan New England more than counterbalance these with the prose and verse of Oliver's secretary, the "Image Breaker," who justified the execution of Charles and spoke to the world in defense of the English people. That great and scholarly divine, Increase Mather, numbered among his books the *Defense*, in scholarly Latin,¹ to the writing of which John Milton sacrificed his sight. On Mather's shelves, too, were the *Apology for Smectymnuus* and *The Reason for Church Government Urged Against Prelaty*, two controversial tracts with which he would see pretty much eye to eye. Nor was *Paradise Lost* incongruous with the early Puritan conception that literature must be useful.

After 1700, the evidence increases. Professor Leslie Howard, in his stimulating "Early American Copies of Milton,"² points out that Yale received the "Complete Prose Works" as well as "Paradise Lost and All Poetical Works" in 1714; that the 1741 catalogue of the Library Company of Philadelphia listed a "Complete Collection of the Works of Mr. John Milton" and a 1730 edition of the three major poems; that the 1766 catalogue of the Juliana Library Company, Lancaster, records the major poems; and that the New York Society Library possessed, in 1773, Newton's three-

¹ *Pro Populo Anglicano Defensio* . . . London, 1651.

² *Huntington Library Bulletin* No. 7, 1935, p. 169-179.

volume edition of *Paradise Lost* and the minor poems, and a two-volume collection of the prose. The Harvard catalogue of the same year bears the entry, "Milton (John) All his works."

Certainly to this list should be added the 1695 edition of *Paradise Lost*, a gift to the Philadelphia Academy in 1749 from Lewis Evans, who presented three other titles bespeaking the catholicity of his taste,³ all of which have been duly installed in the Founders' Room of the Library. Evans, a geographer, cartographer, and student and lecturer in science, was proclaimed by Franklin "a gentleman of great American knowledge;" his daughter Amelia was Mrs. Franklin's Goddaughter; and his great *General Map of the Middle British Colonies in America*, accompanied by the informative *Geographical, Historical, Political, Philosophical and Mechanistic Essays*, was printed by Franklin and Hall in 1755. The result of lifelong study and travel—alone, or with such companions as John Bartram and Conrad Weiser, the Indian ambassador, on their journey to the six nations in 1743⁴—it was long renowned for its accuracy, seems to have been available to Braddock, and guided many who pushed out across Virginia into Tennessee and the Carolinas.⁵

"The Sixth Edition, with Sculptures," this *Paradise Lost* of 1695 contains "A Table of the most remarkable Parts of

³ The *Works of Abraham Cowley*, sixth edition, London, 1680; Gerardi Joannus Vossii, *Duo Tractatus Aurei* . . . Francofurti, Anno MDCLXXVII; and the profusely illustrated *Memoires D'Artillerie, Recueillis par le Sr. Surrey de Saint Remy* . . . Paris, MDCXCVII, bearing the delightful inscription "Lewis Evans' Gift to the Philadelphia Academy, 1749/50 for the use of the Drawing School."

⁴ See Bartram's *Observations on the Inhabitants, Climate, Soil, Rivers* . . . in *his Travels from Pensilvania to . . . the Lake Ontario in Canada*, London, 1751.

⁵ See Dr. Johnson's amusing review in *The Literary Magazine and Universal Review*, vol. 1, p. 293-299.

Milton's *Paradise Lost*, under the Three Heads of *Descriptions, Similies, and Speeches*," and hence has the distinction of being the first annotated edition. (*Paradise Lost. / A / Poem / In Twelve Books. / the Authour / John Milton . . . / London / Printed by Tho. Hodgkin, for Jacob Tonson, at the / Judge's-Head Near the Inner-Temple Gate, in Fleet-street. MDCXCV.*) Bound with it and bearing separate title pages are *Paradise Regain'd—To which is added Samson Agonistes . . . London, Printed by R. E. and are to be sold by Randal Taylor near Stationers-Hall MDCLXXXVIII*, and *Poems upon Several Occasions, Compos'd at several times . . . The Third Edition, London. Printed for Jacob Tonson . . . 1695*. The binding, unfortunately, is new.

Almost equally venerable, but of later acquisition, is *The / Works / of / Mr. John Milton / Printed in the Year MDCXCVII /*. A folio, cut, it bears no publisher's name, but offers the chief English prose works, each generally with its own title page, but the pagination of the whole continuous, and the dates of all the same. Placed first are: *The / Doctrine and Discipline / of / Divorce: / Restor'd to the Good of both / Sexes, / From the Bondage of / Canon Law / . . .* and his other three divorce pamphlets—*Tetrachordon*, *Colasterion* (bearing the caustic motto, "Prov. 26.5: Answer a Fool according to his Folly, lest he be Wise in his own Conceit") and *The Judgment of Martin Bucer concerning Divorce*. After these follow the ecclesiastical pamphlets: *Of Reformation, Touching Church Discipline, in England*; *The Reason of Church-Government urged Against Prelacy*; *Considerations Touching the Likeliest Means to remove Hirelings out of the Church*; and the two *Smectymnuan* pamphlets. The next pamphlets in order are political: *The Ready and Easy Way to Establish a Free Commonwealth*; the *Areopagitica* with its magnificent challenge, "Give me the Liberty to know, to utter,

and to argue freely according to Conscience, above all Liberties;" *The Tenure of Kings and Magistrates* . . . "Published now the second Time with some Additions, and many Testimonies also added out of the best and learnedest among Protestants [*sic*] Divines asserting the Position of this Book;" and *Brief Notes Upon a Late Sermon, Tituled, the Fear of God and the King*. There follow, in conclusion: *Of True Religion, Heresie, Schism, Toleration* . . .; *Eikonoklastes*; and the *Articles of Peace* . . . *with the Irish Rebels and Papists*.

The last of our trio is the most venerable, and in several respects the most interesting, the *Defense*, already several times alluded to, dated the year of its issue: *Joannis Miltoni / Angli / Defensio / Pro Populo Anglicano: Contra Claudii Anonimi, alias Salmasii, / Defensionem Regiam, Londini, / Typis Du Guardianis, Anno Domini 1651*. Bearing the arms of the Commonwealth, it is bound with, and follows, the *Defensio Regia Pro Carolo I*, by the revered continental scholar Salmasius, which it was born to controvert. The position of William Dugard, the printer, was peculiar in this respect, he having previously printed "the King's incomparable *Eikon Basilike*, and Salmasius's *Defensio Regia* (both poison to the Commonwealth): for which he was cast into Newgate, his wife and six children turned out of doors, and had been tried for his life by an High Court of Injustice, had not Sir James Harrington saved him from that danger, and procured his release . . .,"⁶ whereupon he was appointed "Printer to His Highness, the Lord Protector." At the very time Milton was engrossed in the preparation of *The Defense*, its future printer was languishing in gaol for having put through his press its despised first cause!

⁶ Dugard's deposition, cited in *Almack, E, Bibliography of the Kings Book*, p. 7.

The book presents its problems for the bibliographer, calling for much pains and ingenuity in the tracking down. Falconer Madan meets the challenge admirably,⁷ noting its entry for copyright in Stationer's Hall, December 31, 1650, and recording more than a dozen editions within the first two years, all bearing the name of Dugard, but with varying title pages, and obviously the product of different presses. There are two genuine Dugards, he finds, a quarto of 205 pages, and a folio, both dated 1651. Only one other quarto of 1651 exists, of 104 pages, probably that referred to by Heinsius at Leyden on May 18: "We have already seen four editions, besides the English one—to wit, one quarto, published at Gonda: three in duodecimo. . . ." The Gonda imprint, Madan notes, is found often bound with Salmasius' *Defensio Regia Carlo I . . . Apud Franciscum Noel^s Parisiis . . . M.DC.L.*, bearing a joint title page: *Claudii Salmasii / Defensio Regia / . . . et Joannis Miltoni / Defensio Popularis, / Pro / Populo Anglicano, / . . . Accesserunt huic editioni Indices locupletissimi / Parisiis / Apud Viduam Mathurini Du Puis, / Via Iacobaea Sub Signo Coronae, M DC L.*⁹ This Milton item, number 7 in Madan's list, "pp. (24) + 292 ('282')" is then not a genuine Dugard, but is still of considerable value as a very early imprint. It was a gift to the library from Mr. George Allen.

⁷ "Milton, Salmasius, and Du Guard," *Library*, 4th Ser., IV (1923) 119-145.

⁸ I take this phrase to be an error in transliteration, for "Apud Viduam Mathurini du Puis . . .," which appears on title page of Salmasius' work, as well as the composite title page of the *University's* 1651 quarto.

⁹ Old Style, 1651 New Style; the old style year began March 25.



MICROPHOTOGRAPHY IN THE LIBRARY

By EDITH HARTWELL
[Chief Executive Assistant]

The question "What is microphotography?" has been asked us so often in the past few years that we decided this spring to set up a summer exhibit that would answer this question. Our Summer School students were our immediate concern, for many of them come from small towns and rural communities and we hoped to give them, in a general way, a fair idea of this new process which we felt perhaps they had never before met at firsthand. So much interest was shown in the exhibit that the suggestion has been made that a review of it might also prove interesting to readers of the *Chronicle*. In the following description an effort has been made not only to give a list of the items displayed, with explanatory notes, but also to supplement these notes with some account of what this Library is doing "microphotographically."

For any who have not yet become acquainted with microphotography, I would say that the word is very much in use at the present time, figuring in magazine articles, news items, and even in advertisements. Microphotography is used not only by libraries, but also by banks, manufacturing plants, and all kinds of industrial and business houses, in the copying of documents, specifications, plans, and records. There has been a tremendous increase in its use since the beginning of the European war with the air raids and their destruction of industrial centers. The 35 mm. films are easily made with miniature cameras and are easily stored in quite small spaces.

Some commercial houses in our country are having several film copies made of all their records, each copy to be stored in a different part of the country, thus lessening the hazard of complete loss of valuable records in case of untoward events. Many libraries, too, are having their treasures filmed.

The exhibit, of course, deals only with microphotography in relation to libraries. The subject being large and the display space limited, there are but three divisions: *facts relating to its history and development*—bringing out a few important dates; *equipment, emulsions and processing chemicals*—giving a list of cameras and reading machines and showing various kinds of films and methods of procedure; *ways it is used in this Library*—giving specific examples of films and prints.

Under these different headings are arranged books, excerpts from books or periodicals, and other illustrative material. We show neither book rarities nor beautiful and costly bindings; instead, quite ordinary books, and sometimes merely quotations which illustrate the dates we want to emphasize. Throughout the exhibit are small cards on which are hand-printed captions. In Part I these captions are dates significant in the development of the subject.

I Dates and Facts

1871 starts the exhibit with the volume of *Chambers' Journal* for 1887, opened to an article entitled "Winged War Messengers," which gives a vivid description of "The Forerunner of Microphotography," the "Pigeon-post of the Siege of Paris 1870-'71." It says in part: "From November 18, 1870, until January 28, 1871, a pigeon-post existed between London and Tours; and during that period, forty-eight day mails and eleven hundred and eighty-six night mails were thus sent. Communications arriving from the first-named city, and the destination of which it was intended should be Paris,

were despatched from Tours by winged messengers in the manner described; and thus between the dates named was communication effected between the English and French capitals . . . By the aid of micro-photography, the original messages were copied, greatly reduced in size, upon thin films of collodion, each of which contained on an average two thousand five hundred communications; and as one bird could easily carry a dozen of these films, it was therefore possible to forward thirty thousand communications by one pigeon."

After the Pigeon Post there is a lapse of sixty years, for it was not until ten years ago that we find the second outstanding date.

1931 is the year in which the Huntington Library in California sent out its first film reproduction. Mr. L. Bendikson of that library states:¹ "Since that isolated, almost historic occurrence this form of documentary reproduction has developed into a library commodity."

1932 heads a copy of a page from one of the periodical indexes which gives under "Microphotography" merely a cross reference to "Photomicrography." While this same cross reference is also found in some dictionaries, the terms are not now synonymous but diametrically opposite, and the accepted definitions of the two words in the United States at the present time are given on a card in the exhibit: Microphotography—the photographing of large objects on a greatly reduced scale; Photomicrography—the photographing of minute objects as magnified by a microscope attached to a camera.²

Following this definition we show an article by Dr. M. Llewellyn Raney, Director of Libraries, University of Chi-

¹ *Journal of Documentary Reproduction*, 2:189.

² The earliest use of these words recorded in the *New English Dictionary* was in 1858.

cago, one of the outstanding authorities on the subject. It is entitled "Through the Eye of a Needle" and says, in part: "Microphotography, a big word for a small body, has become the talk of the town, and rather suddenly so. It is essentially a development of the present decade, and particularly of the past triennium. Steady periodical reference to it starts with 1936. The first book on the subject appeared late in that year, the second in 1937—both reporting national symposia in America—while the pioneering journal in the subject issued its initial number in March, 1938."³

Our next outstanding date therefore is 1936, the date of publication of the first annual volume *Microphotography for Libraries*. The book is opened to the introduction, where one finds the words: "A generation familiar with carburetors, fuselage and static will now have to hobnob with emulsions and the like or engage a proxy."

1937 shows the second volume of "*Microphotography for Libraries*."

These volumes are followed by a typed copy of a statement by Mr. Keyes D. Metcalf, Librarian of Harvard:⁴ "These 1936 and 1937 volumes . . . and the articles in the *A.L.A. Bulletin* and the *Library Journal*, destroy any excuse librarians may have had for being uninformed on what may well prove to be one of the most important new factors in library development since the invention of printing from movable type five hundred years ago."

1938 shows vol. 1 no. 1 of the first periodical, the *Journal of Documentary Reproduction*, "a quarterly review of the application of photography and allied techniques to library,

³ *Journal of Documentary Reproduction*, 1:233.

⁴ *A.L.A. Bulletin*, January, 1938, p. 59.

museum and archival service.” This journal is published by the American Library Association and edited under its Committee on Photographic Reproduction of Library Materials. It contains articles no one interested in education in general and libraries in particular can afford not to read.

1939 shows announcements for the first courses of instruction in microphotography given simultaneously in Columbia and the University of Chicago summer schools. The writer of this article, while attending the class at Columbia, was extremely interested in the personnel of the class, it seemed so indicative of the wide-spread interest in the subject. There were thirty-one persons enrolled; five were from foreign countries, one each from France, England and Palestine, and two from Canada, and twenty-six from all parts of this country—San Francisco, Seattle, Salt Lake City in the West; Charleston and Durham in the Carolinas; Hanover, N. H., in New England, and various towns and cities in the mid-west and along the eastern seaboard. They were mostly college, state, and public librarians, although there was one Catholic priest, and also a representative from *Time*. The course itself was most interesting, having as instructors Dr. Townsend of the Barnard faculty and Dr. Mary A. Bennett and Miss Dorothy H. Litchfield of the Columbia University Library staff. Both Dr. Bennett and Miss Litchfield were formerly members of our University Library staff.

1941, the last caption for Part I, is followed by the “Reproduction of Materials Code” as published in the *A.L.A. Bulletin* for February, 1941. It is a “statement of policy with regard to the reproduction of library materials,” and deals with non-copyright material, copyright material, and manuscripts.

II Equipment

Necessary "first steps" in the installation of a Department of Microphotography, however small, include the acquisition of the following equipment: a *camera* with copying attachments; an *enlarger* for print making; a *reading machine* on which to use the films; a *film cabinet* in which to keep the films safe from heat and dust.

Printed lists of cameras, lenses, and enlargers are shown.

In this Library we use a Leica camera which is adequate for the present as we do not do extensive copying. Until August of this year we had at our disposal a Leica bought on a Research Grant and deposited in the Library, subject however to call by any faculty member or graduate student doing research work in which microfilming might be helpful. This little camera has travelled extensively in the past few years, for it has been to Europe several times and is at present on its way to Mexico for an eight months' sojourn there. In its absence a personally owned camera has been made available for the continuance of the admirable work done last year by two N. Y. A. students under the supervision of a member of the staff.

A *Valoy* enlarger is used for enlargement prints, and we have the usual processing equipment in our recently installed Dark Room.

A reading machine is without doubt the most necessary piece of equipment; a library doing no copying at all may buy any number of films elsewhere, providing it has the means of reading them. This Library was among the first to realize the importance of reading machines. In 1935 we bought a small Leica projector which holds a short strip of film and throws the image of the printed page on a screen; in 1937 we bought the Optigraph, with the later improvements where-

by the image is read on a glass screen in the same position in which an ordinary book is held. We felt it necessary to have this new machine, for late in 1936 we had ordered from Edwards Bros., of Ann Arbor, Michigan, the films familiarly known as "The S.T.C. Project," reproducing all books printed in England before 1560. This project is still in progress and we have received to date about 1800 titles. January 1, 1939 we discontinued our subscription to the bound volumes of the New York *Times* and substituted the film edition. This necessitated the purchase of an additional reading machine for newspaper use and the Recordak was bought for this purpose. Since then we have added four other newspapers on film—The Philadelphia *Inquirer*, The Manchester *Guardian*, *Le Temps* and *Völkischer Beobachter*, and to make these easily available we have recently acquired a Model C Recordak. These reading machines are in the Periodical Room adjacent to the exhibition cases and may be examined at any time. Other reading machines are listed in the exhibit case as follows:

1. The *Students Microfilm Reader* manufactured by the Spencer Lens Company and sponsored by the American Council of Learned Societies.

2. The *Microfilm Reader* sponsored by the Society for Visual Education.

3. The *Micro-news Reader* manufactured by the Graphic Service Corporation.

4. The *Argus Reading Machine* (no longer on the market).

Two film *storage cabinets* are pictured; one made by Globe-Wernicke Company and the other by Remington-Rand. We have recently ordered one of the Globe-Wernicke cabinets. The proper housing of films is necessary to preserve them. An even degree of temperature and of humidity should be

maintained, or there is danger of film deterioration caused by their becoming too dry or brittle. Experts claim that films properly housed will last at least as long as good quality paper.

Emulsions and Processing Chemicals. These items fill three cases in the exhibit, and while they show the ordinary steps in the development and printing of any film, the tank, chemicals, etc., they also give a specific adaptation to microphotography. They show the five kinds of film emulsions used in our copying work: first the undeveloped films in their containers, and then the same films after exposure and development, several pages of a sixteenth-century book having been photographed on four films to demonstrate the varying results obtained by the use of different emulsions. We show also the 2" x 2" slide-making processes, and last of all the enlargement prints of the films of the sixteenth-century book.

A liberal use of bright red ribbon markers, together with red and yellow filters, trays of chemicals, shiny tin containers, and Kodachrome slides, make this quite a colorful corner of the otherwise black and white exhibit. These three cases were entirely set up by one of the N. Y. A. student assistants.

III Use Of Microphotography In This Library

In this part of the exhibit four large cases are filled, giving captions and illustrative material as follows:

1 *To get material otherwise unobtainable.*

a. A film of an old manuscript bought from the British Museum, Petrarch's "Sonetos," translated by Francisco Trenado de Ayallón, 1595.

b. A film of the S.T.C. Project. This one film contains seventeen books printed in England before 1560.

2 *To lessen the handling of precious originals.*

a. *Poor Richard* almanac for 1757 and the film containing *Poor Richard* almanacs 1733-1766.

b. Durang's *History of the Philadelphia Stage* Vol. I. (One folio volume from the seven-volume set.) As this is the only interleaved, illustrated set of Durang in existence, we have had both negative and positive films. The films were made by a commercial firm and contain over 3000 frames.

3 *To replace badly worn copies.*

a. A brittle, 1774 edition of William Richardson's *Philosophical analysis and illustration of some of Shakespeare's remarkable characters*.

b. The film of this book made in this Library.

4 *To make easily available widely scattered material.*

a. We made a film of C. L. Brigham's *Bibliography of American newspapers 1690-1820*, which appeared in eight different volumes of the *Proceedings* of the American Antiquarian Society.

5 *To inventory exhibitions.*

a. Part I of the Bicentennial exhibition of the Library.

b. University of Pennsylvania Milestones exhibit for freshmen.

c. The Grolier Club's "Exhibit illustrating the history of music printing."

6 *To save space.*

a. The huge bound volume of the *Philadelphia Inquirer* for January 1940.

b. Two cartons each 3¾" square containing films of the same volume.

7 *To guard against loss.*

a. Our only complete, interleaved, closely annotated copy of the Dewey Decimal classification, used in our Cataloguing Department.

b. A film of the same made in this Library.

8 *To lessen the cost of Doctoral Dissertations.*

a. Catalogue of the Graduate School stating the new regulations in regard to the publication of doctoral dissertations.

b. Two films of doctoral dissertations submitted this year. Of the six submitted on film, one was by a Chinese student.

9 *To take the place of volumes too rare to send on inter-library loan.*

a. Enlargement print of a title page of a play by Lope de Vega.

b. Film of a Franklin imprint. *A catalogue of choice and valuable books*, 1744.

10 *To instruct Freshmen in the use of the library.*

a. Slides of various desks, title-pages of reference books, catalogue cards, call slips, etc.

b. Projector for showing slides. Once a year when the freshmen come to the library for instruction these slides are thrown on a screen while the various department heads explain the periodical indexes, the use of the catalogue, and the method of borrowing books from different desks.

11 *To assist Faculty and Graduate Students.*

a. 2" x 2" slides for lecture use were made for a professor.

b. Prints made for a graduate student from a film of an entire sixteenth-century book.

c. Prints made for a professor for proof-correction of a book being printed in England; a microfilm of the original manuscript having been made elsewhere before it was sent abroad.

d. An illustration from a seventeenth-century periodical was filmed and an enlargement made for a graduate student. Original illustration—film and print—are shown.

e. Several leaves of one of our Sanskrit manuscripts, supposedly anonymous, were filmed for a scholar in India who thinks he may be able to identify the author.